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# THE MUSICAL TIMES, And Singing Class Circular.

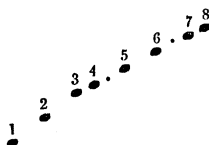
JANUARY 1st, 1860.

F. SILCHER'S SUCCINCT INSTRUCTIONS  
FOR THE GUIDANCE OF SINGING  
SCHOOLS AND CHORAL SOCIETIES.\*

Translated from the German by SABILLA NOVELLO.

(Continued from page 164.)

## SECTION X. Semitones.



Look at this scale without a staff; between the whole tones, specks have been added, which indicate that in their place other tones exist, and are *semitones*, which lie as near to the whole tones, as 7 does to 8, and 3 to 4. Now mind, between tones 1 and 2 lies a tone, which sounds somewhat higher than tone 1, and somewhat deeper than tone 2—this is a *semitone*. I sing

[Pointing to the notes]

tones 1 and 2, loudly and slowly. I then sing again, but add between, a little more *piano*, the semitone, with the word *half*. Now try to do as I did.

[Semitones will at first be difficult, but the teacher must not relax until his pupils can sing them clearly and truly in connection with 1 and 2, ascending and descending—1, half, 2—2, half, 1; this will cultivate the ear, and tend to ensure precise intonation; in the same manner he must practise 2, half, 3—3, half, 2, which will be easier; then, 3, 4, already known—4, half, 5—5, half, 6—6, half, 7—7, 8, already known.]

The semitone between 1 and 2 can be marked in two different ways on the staff. In ascending, 1, half, 2, the half originates from 1, which is sung a semitone higher; in descending, 2, half, 1, the semitone originates from 2, which is sung a semitone lower. Both semitones are essentially *one* tone—both meet upon one sound—although they look different upon paper. In ascending, a sharp,  $\sharp$  (which raises), is put before the note; and in descending, a flat,  $\flat$  (which lowers). This is how they look:—

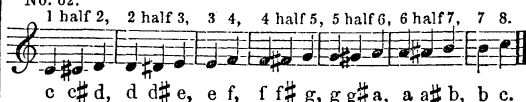


When a tone is heightened by a sharp, it is still called by its letter, with the additional word *sharp*—*c, c $\sharp$ , &c.*; when it is lowered by a flat, it is still called by its letter, with the additional word *flat*—*d, d $\flat$ , &c.* The following scale with

semitones shall be now sung, halting between each bar:—

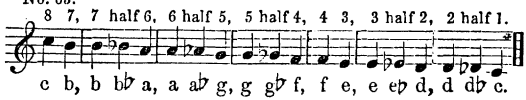
### A varied scale, ascending.

No. 62.

c  $\sharp$  d, d  $\sharp$  e, e f, f  $\sharp$  g, g  $\sharp$  a, a  $\sharp$  b, b c.

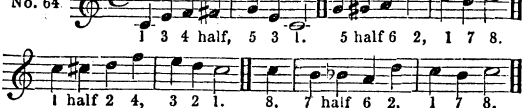
### A varied scale, descending.

No. 63.

c b, b  $\flat$  a, a  $\flat$  g, g  $\flat$  f, f e, e  $\flat$  d, d  $\flat$  c.

[The teacher must exercise these scales diligently, with the numbers and word *half*, then with *la* or *ah*.]

No. 64.



1 half 2 4, 3 2 1, 8, 7 half 6 2, 1 7 8.

When we wish to sing a tone in its original place, after it has been heightened or lowered, we use the sign  $\natural$ , called a *natural*; for example:—

No. 65.



3, 4 half 5 4, 3 2 1, 8, 5 half 6 5, 7 2 1.

[These semitones form no modulations, as the examples immediately finish in the fundamental key. Similar semitones are contained in the last example of Section 20, in the three first, and six last bars.]

## SECTION XI.

### Construction of different Sharp Keys.

Here you see the scale of C; above the octave are added five other notes, which follow in the same order as those below. Opposite to its 5th tone, you see a new scale written, which corresponds exactly with the tones and semitones of the C scale, excepting *one* tone—the 7th. As the step from the 7th to the 8th tone is always a semitone, the 4th tone of the C scale, which becomes the 7th in the new scale, must be raised half a tone, by a  $\sharp$ ,—that is, brought up nearer to the 8th tone, by which the natural progression, 7, 8, is made, as in the C scale. This new scale, when written on the staff, is called the scale of G, from its fundamental tone, *g*; and it is usual to say,—such and such a melody is in the scale or key of G, or in G.

First sing up the scale of C from this drawing with numbers; then sing it again, but only up to the 5th tone; change this quickly to 1, and sing the new scale. Now I will write both scales on the staff:—

No. 66.



As in the scale of G, the 7th tone, F, always

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appears heightened by a  $\sharp$ , this is written near the cleff, on its appropriate line; it is called *signature*, and indicates that in this key F must always be sung  $F\sharp$ , even when it occurs an octave above or below. You will now clearly see, that to form the scale of G, you have only to place the C scale five notes higher. We may go on in the same manner, constructing sharp keys, until, including the C scale, we have six in number.

Pray remember—we construct, on the 5th tone of the last scale, a new one, whose 7th tone must be raised by a sharp. This sharp must be placed on its appropriate line or space, near the signature of the last scale. Should a scale become too high,—that is, too much above the staff,—it must be commenced an octave lower.

Now seek, and write from the C scale, all sharp scales:—

No. 67. C scale. G scale. D scale. A scale. E scale. B scale.

You will see from this, that the sharp last added is the 7th of the scale.

[The teacher should practise these scales with numbers, and on *la* or *ah*; also the fundamental and principal tones, ascending and descending, explaining the construction of each. The greater number of the intervals contained in Section 4 should also be sung in the keys of G, D, and E; and in those of A and B only as far as compass allows. The *lower* octaves, added in small notes, should not be neglected.]

#### SECTION XII.

##### *Modulations from Sharp Keys.*

You are now acquainted with several keys, and only *one* more exercise is necessary to enable you to sing complete melodies in these keys. There are few melodies which, during their course, do not change or wander from their fundamental key into a neighbouring scale, in which they remain for a shorter or longer period before returning to their original key; this is called *modulation*.

A melody in C will often modulate to the scale of G, which lies five tones higher; a melody in G, to D; &c.—for which, in some part, the 4th tone is raised, and becomes the 7th tone of the new scale.

Here is a modulation from C to G, and from G back to C:—

No. 68. 1 3 5 5, 6 7 8, 4 3 2 1, 1 7 8, 8 7 6 5 4, 3 2 1.

To which scale do the first and second bars belong? What do you remark about the numbers above the third, fourth, and fifth bars? To which scale do these bars belong? To which scale do the five last notes of this example belong? and what is the meaning of the natural in the fifth bar?

[The teacher should remark that the third note of the fifth bar may be considered both as 8 and 5,—that is, as octave to G, or fifth to C; this will make it easy to intonate  $F\sharp$ , G,  $F\sharp$ .]

Sing this example diligently, and transpose it into the scales of G, D, and E, in which practise it often.

[The teacher must now try and make the pupils sing the examples without numbers, merely on *la*. In cases where they cannot hit the intervals, he may facilitate the *particular passage* by numbers.]

The above modulation descended to G; a modulation often ascends for its conclusion; for example:—

No. 69. 36 7 8. 5 3 4.

In this, again, the first note of the second bar (in case the heightened note cannot be precisely taken) may be considered as 3 and 6,—that is, as third to C, and 6th to G. Practise this example, and transpose it into the keys of G, D, and E.

[More unusual modulations, such as to the fourth and sixth tones, F major and A minor, will be found in the later exercises on flat and minor keys, and will not be difficult to pupils: see, for instance, No. 85, from F to C major, and from C back to F major, Section 17; also No. 121, the exercise on the scale of A minor, Section 27.]

No. 70. 1 3 5 5, 6 7 8, 4 3 2 1, 1 7 8, 8 7 6 5 4, 3 2 1.

A modulation sometimes is made, although the heightened 4th tone may not appear in either the first or second voice; in such cases, if the song be in three or four parts, it would appear in the third or fourth voice.

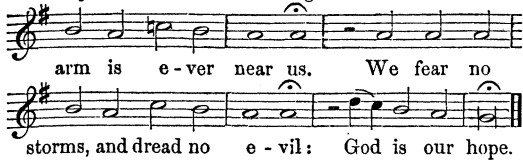
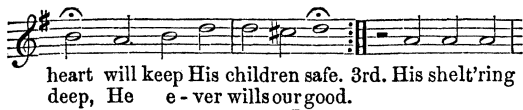
It will now be easy for you to sing whole chorales and other pieces in the keys and measures we have practised: for instance, chorales in C, with modulations to G; also the following song, where the heightened tone appears in the second voice:—

##### *Song in C, modulating to G.*

No. 71. Ev'ry year re - turn - eth Ho - ly Christmas night; With it cometh Je - sus, To lead sinners right.

##### *Chorale in G, modulating to D.*

No. 72. 1st. God is our hope—His heart, His father's 2nd. God is our hope—In joy or sor-row



[Now may be sung selected chorales and other easy pieces. The three succeeding sections will serve to give certainty in sharp keys, modulations, and  $\frac{2}{4}$ ,  $\frac{3}{4}$ , and  $\frac{3}{8}$  measure.]

## SECTION XIII.

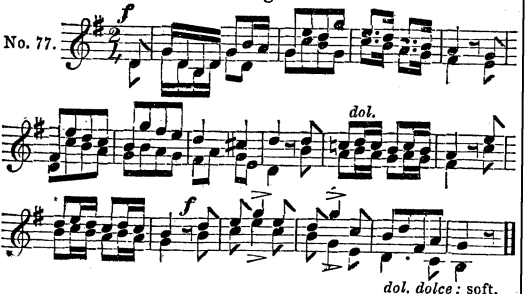
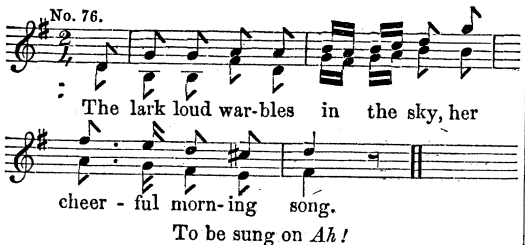
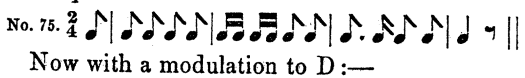
*Examples of Rhythm and Melody, in Common Time, and in the Key of G.*

We have already practised, in Section 9, exercises in rhythm and melody, in the key of C, in common time, and with different intervals and kinds of notes. We will now continue with similar ones in G, and in two-crotchet time. The hand must move *down, up*, and the accent falls on the down beat.

First sing the scale of G. Which are its *principal* tones?



Now commencing with an unaccented division. With four quavers in a bar, it is advisable to give emphasis not only to the first, but also to the third quaver:—



*dol. dolce: soft.*

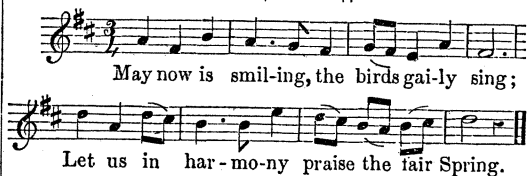
[In order to impress the ear with the modulations from and back to the fundamental tone, the teacher must repeat these exercises several times.]

## SECTION XIV.

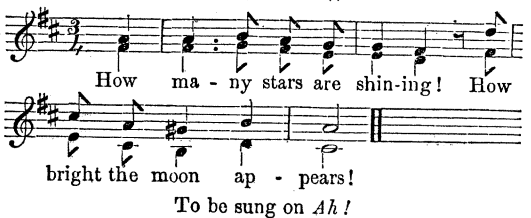
*Examples of Rhythm and Melody, in Three-crotchet Time, and in the Key of D.*

Sing the scale of D, of which I will give you the first tone,—or can you find it yourselves? Whereabouts on the staff is the fundamental tone placed; and where its principal tones? Sing them several times, ascending and descending.

You already know that there is an *uneven* measure, called three-crotchet time; it is counted by three beats—*down, right, up*,—and the accent falls on the down beat. Here is an example of this measure:—



Commencing on an unaccented division, and modulating to A:—



## SECTION XV.

*Examples of Rhythm and Melody, in Three-quaver Time, and in the Key of A.*

[First practise the scale of A, and its principal tones.]

You learnt, in Section 7, that there is another uneven measure, consisting of three quavers; the time is beaten the same as in  $\frac{3}{4}$  time—*down*,

right, up. A beat is given to each quaver, and the accent falls on the down beat; thus:—

No. 81.